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PRESS NOTICES OF THE FIRST EDITION OF NORMAL PHONOGRAPHY.

"It may be said of this book that it is one of the best on this subject that has lately appeared. From every point of view it is a boon to phonographers."—*The School Journal*, New York.

"This book shows the author has discovered a very ingenious method of combining the various vowel and consonant systems now in use, and making a system of most perfect legibility in its simplest form." —*San Francisco Bulletin.*

"All who have an interest in this science should get this book. It is replete with useful devices in the art."—*New England Journal of Education.*

"Will commend itself to such writers as feel the need of a connected vowel system."—S. S. MYERS, *Phonographic World*, New York.

"This treatise on short-hand writing indicates a positive improvement in the systems of short-hand writing founded on the original Pitman basis. The book is one of the many which are being constantly made which really seems worth investigation."—*Philadelphia Evening Telegraph.*

The author will always be glad to answer any questions regarding this system. Address .

W. H. BARLOW,

Box 68, Charlottesville, Albemarle Co., Va.

NORMAL

PHONOGRAPHY

ADAPTED TO ALL STYLES OF REPORTING.

BEING A FURTHER
DEVELOPMENT OF THE PRINCIPLES OF PHONOGRAPHY,
BY MEANS OF WHICH IS SECURED A

GREATER VARIATION OF OUTLINE, GIVING EQUAL BREVITY WITH GREATLY INCREASED LEGIBILITY.

BY

W. H. BARLOW.

SECOND EDITION,

THOROUGHLY REVISED AND IMPROVED.

"Legant prius et postea despiciant."

PHILADELPHIA:

J. B. LIPPINCOTT COMPANY.

1889.

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1889

INTRODUCTION TO SECOND EDITION.

THE first edition of Normal Phonography was so kindly mentioned by several leading educational journals that I have been emboldened to labor further on the same lines.

The phonographic critics allowed the great legibility of the system, but pointed out that this was attained at the expense of brevity. I was bound to acknowledge the justice of this criticism, and, after having spent the last two years in the endeavor to remove this defect, I now confidently offer this edition to the public as the result of my labors, and venture to claim that it contains not only the solution, but the *only* practical solution of the problem which now occupies and has for so long occupied the attention of the stenographic world both in America and in England,—namely, "How to secure an adequate vowel representation without the loss of brevity."

The great improvements which I now introduce with this edition have rendered the system as now presented amply sufficient for all reporting purposes. It can now be written as briefly as any existing phonography; it is far more easy of acquisition than any of them. And in the attainment of these ends its legibility, in which it confessedly stands at the head of any other system, has not been sacrificed.

I do not much believe that any style of phonography can be thoroughly acquired by text-books alone, without the aid of competent teachers; and any teacher who may get this book will easily be able to seize the scope and meaning of it without further explanation. But to novices in phonography it is necessary to explain that the stroke vowels given in the alphabet are NOT to be inserted promiscuously in the consonant outline. Such a course would make a phonetic writing of a certain kind, but it could never be called a practical phonography.

Indeed, for this reason, all attempts at connective vowel systems

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which shall undertake to insert every sounding vowel in a consonant outline, and yet be brief enough for the reporting of the present day, are something like those for the discovery of perpetual motion, or the search of the ancient alchemists after the philosopher's stone or the elixir of life, in this, that the main premises being in themselves contradictory the achievement on these lines was impossible. In short, they have been attempts to reconcile *length* with *brevity*.

The essence of all phonography is OUTLINE, *and more particularly* CONSONANT OUTLINE. *Therefore the only legitimate use of the vowel strokes in this system is to give an increased variety of outline for those words in which the consonant outline alone is not the best or the briefest.*

Context is, of course, common to all systems of short-hand; but, setting this aside, there are in the reporting phonographies at present in use two means of verbal identification: one is *outline* and the other is the *position* of said outline with respect to the line of writing.

Now, since the essence of phonography is outline, if, therefore, we can supply greater variations in outline, we can render the excessive observation of vowel position superfluous and we can reduce it to a minimum, so much so that for the very exceptional use of position required in this system a ruled line, though, perhaps, a convenience, is by no means a necessity.

And from experiments which I have made I am satisfied that this reduction of position to a minimum is a great desideratum, for, in addition to length of outlines, the distance travelled by the point of the pen in passing from one outline to another is an item that, however small it may appear, still must be deducted from speed of writing, for, whether a mark be made on the paper or not, some portion of time must be consumed in getting from one outline to the next, and hence the advantage of phraseography.

Whoever wishes to test this effect of positional writing should write the same matter in two lines of phonography, one above the other, and so that the same word in the bottom line always stands directly under the same word in the top line, the one line being written with position and the other without; and let him afterwards make a dotted line of the path of the pen point, from the bottom of one outline to the top of the next, right through to the end of the line of writing in each case; then let him make this dotted line in each case thick and black,

and he will see how much more zigzag and, consequently, longer this line is where position is much used than in the other case.

The defect in outline in the present phonographies is thus in this system supplied by a judicious and discriminate use of the vowel strokes, which introduce a new and varied collection of forms into the phonographic field, thus, of course, as before said, greatly promoting legibility without the sacrifice of brevity.

Hence, by the exercise of judgment and discrimination, and making due allowance for the slight alphabetic differences, any phonographic teacher desiring to use this system can still utilize his present text-books and dictionaries to aid in the formation of outline, and all the present principles of contraction and phraseography will be applied precisely in the same manner in this system as in any other Pitmanic style. And on examination of the principles contained in this book he will easily see that all that a system which combines such a wealth and simplicity of outline needs to become popular is a more extensive development of outline for the various words in the language, such as every other phonography now in use has already received, and, therefore, that the proper use of this book is to indicate the main lines upon which such a development must proceed.

And here I would briefly refer to another matter. There are those who speak with contempt of what they are pleased to call "one-book systems." Are such persons prepared to assert that phonography has attained all the perfection of which it is capable? If the present phonographies are so completely adequate to all practical needs, then what is the meaning of these attempts to devise new systems involving increased vowel representation both in the Old World and the New? Nor will it do to say that these are made by theorists and visionaries. On the contrary, many of them are made by professional and practical stenographers, and the greater number by Pitmanic phonographers of various styles, who practically know and feel the unsatisfactory condition of vowel indication in their present systems.

On the other hand, if the present phonographies are not perfect, how are improvements to be brought before the public except through the medium of one book to commence with? Such persons need not be afraid, for they may depend upon it that if a first book finds favor in phonographic circles, others will not be slow to follow it. It is a

new thing in these United States and in this age to hear a complaint of a paucity of books. Unprejudiced observers would be apt to think the cause for complaint lay in the opposite direction.

And it matters nothing to the argument that the prevalent systems of phonography do turn out numbers of competent phonographers. Paganini, we are told, could play the violin exquisitely on one string, yet even he could perform better with four strings. For however much justice a teacher can do to a number of his pupils with the present systems, if he finds that he can do *more* justice and to a *greater* number by the adoption of another system of phonography, then he will adopt it, and I assert that this system will achieve this result, not only as regards the number of successful pupils, but also as regards the time of acquisition of reporting facilities, and I am sure that any teacher who will fairly test this system will find this to be the case. It is true that phonographers are slow to adopt innovations. But innovation is one thing and improvement is another, and, as every one knows, those whose business it is to teach phonography are always alive to everything in the nature of real solid advance and improvement in the art.

I will now mention the most prominent improvements which are introduced in the present edition, and it is to be noted that these are all in the direction of the original conception —namely, the increased employment of the horizontal stroke.

The first to be named is the adoption of the same horizontal stroke, thin for the vowel E and the consonant K, and thick for the vowel A and the consonant G, while at the same time the back slanting stroke is retained for K and G, being useful in other respects.

All will admit that if the same stroke can be used for two different purposes it is a great gain. Some might think it would lead to confusion in the writing. Experience, however, amply proves that treated in the manner in which they are in this system, that it leads to no confusion at all; there is all gain and no loss. As any one applying himself to this book will realize this shortly, there is no occasion for further comment on it.

This retention of the back slanting stroke for K and G, in addition to the continued employment of the horizontal stroke for these letters, necessitates the use of the vertical curve, convex to the right for CH and J; and it may be observed that this stroke for these letters is more

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in accordance with correct phonetic theory than the back stroke, which is used for them in the present alphabets, for, although the sound of CH is compounded of T and SH, and J of D and ZH, still the main element in their sound is soft,—and a soft sound should have a curved stroke,—they are more of continuants than they are of explodents. Again, if the signs in the present alphabets for T and downward SH be connectedly and rapidly written, it will be seen that this combination resolves itself practically into the vertical curve for CH and J, which is given in the alphabet of this system.

But, after all, with regard to any phonographic device, the great question is, Is it efficient? Many phonetic inquirers, after having made a correct analysis of sounds, make an effort at what they are pleased to call a *correct* phonetic representation of every sound, but when they come to practical reporting all this theory is suddenly dropped, and practical efficiency is alone considered. I would like to ask some of these theorists what possible phonetic explanation they can give for using a thickened curved R stroke to represent W, and a thickened M stroke to represent H, as many of them do? The only answer is that practical reporting efficiency justifies them, and this is all that can be said about it.

In this system there is thus no stroke wasted, for as the E and A strokes represent upon occasion K and G, so does the AH vowel stroke represent R, and the U hooked vowel stroke sometimes represent Y, and, as I say, experience amply demonstrates that not the slightest confusion arises in reading from these uses.

The old Isaac Pitman W and Y are retained as having individual outlines, but they are mostly only used for short outlines when they stand alone; in all other cases the diminutive half-circles for these consonants are used.

Still, although I have retained these as being, in my judgment, more definite and legible, I know of no reason why those who have been accustomed to use the thick downward R to represent W should not do so in this system, while still retaining the use of it for the vowel AW. If this were done we should have a consonant use and a vowel use for the same stroke in the following pairs:

Consonants	K,	G,	R,	W,	Y,
Vowels	E,	A,	AH,	AW,	U,

for I believe that the simplification of short-hand arises from a proper understanding of the natural concatenation of language which enables the same simple stroke to be used for different purposes without any confusion arising therefrom in reading.

The next improvement is the double-lengthening of the horizontal vowel stroke, to add K or G to the vowel. This is useful in words terminating with K or G to indicate the exact vowel without any additional inflection in the outline. It is also useful in phraseography.

The next is the L series of enlarged hooks in the horizontal vowels. These will be seen to give important and valuable varieties in outline, and are also found useful in phraseography. They are further useful in words ending in L to indicate the exact vowel in such words. They are also introduced medially into some outlines with advantage.

The adoption of the thick down stroke for H is also a great improvement.

The vowel prefixes are also a useful feature.

And last, but not least, the new mode of indicating an initial vowel in a consonant outline by proximity to the preceding word. This is an entirely new feature in phonography, but one which cannot be easily applied to other phonographies on account of the continuous use of position. In this system, as vowel position is reduced to a minimum, it is found to be exceedingly useful.

W. H. BARLOW.

NOTICE.

In consequence of the novelty of the principles expounded in this edition the student is requested, before commencing to practise writing, to read over this whole treatise once or twice, as by so doing he will fix the logical development of the system in his mind, and thus render his future labors more easy and intelligible. An orderly progression has been aimed at in this work, but occasionally it happens that a prior plate contains one or two outlines involving principles which are only explained in a subsequent one, and by adopting the course recommended above he will be free from any embarrassment from this cause.

EXPLANATION OF PLATES.

THE ALPHABET (PLATE I.).

PHONOGRAPHY is a system of writing in which all words are written phonetically, or as they are pronounced instead of as they are spelt.

The Normal Phonographic Alphabet consists of the consonant and vowel signs shown in *Plate I.*

The thin strokes represent the vocal consonants and thick ones the sub-vocal ones. Most of the examples in this book are given in the thin strokes, but the student is to take notice that the same principles are equally applicable to the thick stroke letters.

All the vertical and diagonal strokes, except the straight stroke for R, are written downward. The straight stroke consonant R is written upward. H is, of course, written downward. All the horizontal strokes are written from left to right.

The vowel AH is, of course, written downward. When L is written by itself it is written upward, and SH by itself is written downward. When the same letter occurs twice it is written twice over, and not twice the size. (*Plate II., line 9.*)

Sometimes a following stroke may be joined to a preceding one, either upward or downward, as most convenient, and this particularly as regards L and SH. (See instance *Plate II., lines 1 and 2.*)

It will be noticed that the letters K and G have two forms, one of which is the horizontal stroke, which is also used for the vowels E and A, and the other form for K and G is the back slanting diagonal stroke.

This use of the same horizontal stroke, which sometimes denotes a vowel and sometimes a consonant, will be found to be perfectly compatible with the strictest legibility, surprising as this may at first appear. And the reason for this is not far to seek, for the outline of the words in which the horizontal vowel stroke is necessary is so entirely different

THE ALPHABET (PLATE I.).

CONSONANTS.

VOCAL.		SUB-VOCAL.	
	P.		B.
	T.		D.
or	K.	or	G.
	CH.		J.
	F.		V.
	TH.		TH.
	SH.		ZH.
	S.		Z.

M. N. NG.

L. or R.

or or W, or or or or Y, or or H.

VOWELS.

E, or general vowel. A.

I. OI.

O. OO. U. OW. OW.

AH. AW.

or EW.

from those outlines in which the horizontal K and G is constantly used that no mistake can ever arise, and, even supposing a case of doubt to exist, then the context infallibly decides the matter.

There is only one main general rule to be observed,—

Whenever a K or G stroke, with or without hooks attached to it, stands alone, then the slanting stroke must be used, for whenever a horizontal stroke, with or without hooks, stands alone, it will be always read as a vowel stroke.

And, subject to the above rule, wherever there is more than one stroke in an outline, that form of K and G must be used which is found most convenient, and this will generally be the horizontal form, and the writer will find, after a little practice, that there can be no mistake in the matter.

But, as the principle of employing the same horizontal stroke to represent both a vowel and a consonant is a novel one in phonography, a few further observations for the guidance of the student may be deemed advisable.

When a horizontal stroke, either with or without hooks, begins a word it may sometimes be a vowel, but it is more often K or G, because an initial vowel in this system is in most cases indicated by writing the word which contains it close to the preceding one.

When a horizontal stroke, with or without hooks, is half-shortened at the commencement of a word, it is mostly the vowel stroke, as by this use of the vowel stroke the consonant stroke for T or D is saved; and, generally, when K or G requires to be half-shortened at the commencement of a word, the slanting form must be used.

When a horizontal stroke, with or without hooks, occurs in the middle of an outline it is nearly always K or G. But when a horizontal stroke, with or without hooks, is half-shortened in the middle of an outline, it is then most usually the vowel stroke, for by this means a vowel is often expressed and the consonant stroke for T or D is saved.

When a horizontal stroke, with or without hooks, occurs at the end of a word, it is more often the vowel stroke, but it may be read either as a vowel or as the consonant K or G, as the sense of the word requires, and it will be found, as before said, that no mistake or confusion from this source ever arises. (*Plate III., lines 21, 22, and 23,* shows a few instances of these cases.)

The vowel AH stroke also represents the consonant R when convenient.

The vowel U stroke also represents Y when convenient.

The alphabetic hooked strokes for W and Y are mostly only used for those words of one consonant which require these letters. In combination with other consonants, the small semicircles for W and Y are always used in preference.

The consonant Z seldom requires to be especially indicated, but when it does, a short horizontal stroke placed just above, as shown in *Plate I.*, or, in some cases, at the side or underneath, will distinguish it from S.

It will be seen that the diphthong OW has an extra form given to it. This is sometimes found useful in practice as a means of special distinction. *The curved and horizontal strokes which constitute this extra form for this diphthong should always be made only* HALF *the length of the same alphabetic strokes,* in order to distinguish it from AH-K, in which the strokes are full length.

PLATE II.

1 pt, tp, psh, psh, pl, pl, pe, pk, } tk, kt, tf, tsh, tsh, tl, tr, te. tk. }

2. kr, rk, kl, ke, kth, ksh, ksh, chk, chf, chth, chsh, chsh, che, chk, } chl.

3. fk, kf, fl, fl, fsh, fsh, fah, fe, fk, } thp, thch, thsh, thsh, thl, thl, the. thk. }

4. thr, shp, shk, shl, shl, she, shk, } shr, shn, mp, mt, mk, pm, mch, msh.

5. mn, nk, nch, nl, ne, nk, } nr, nm, nf, lp, lk, lth.

6. lsh, ml, lth, lr, lm, lm, ln, ln, le, lk, } le, lk, } lah.

7. rt, re, rk, } rsh, rl, rl, rm, rn, aht, ahk, ahch, ahf, ahsh, ahm.

8. ahn, ahl, ech, eth, kth, } esh, ksh, } em, km, } en, kn, } el, kl, } el, kl, } er, kr, } eah.

9. pp, tt, kk, ek, mm, nn, chch, ff, ahah, rr.

10. sp, ps, st, ts, sk, ks, se, es, si, is, so, os.

11. fs, sf, ahs, sah, chs, sch, ths, sth, ms, ns, msm, nsn.

12. est, kst, } tse, tsk, } esp, ksp, } pse, psk, } ahsm, ahsn, bsns, lsn, fsl, rsl.

13. msls, sahms, lsah, sfahs, stsms, tsahs, osrs, usls, lsmn.

14. ssp, pss, thss, ssah, mss, nss, ssn, sstm, rss, ess.

15. H, hs, ht, hst, hse, hsk, } hsn, hsah, hn, hp, hk, he. hk. }

16. inherit, inhale, inhuman, unwholesome, unhorse, unhealthy, hate.

17. Hah, hm, hl, hnr, hmn, he, hi, ho, hth, hch, hat.

18. Wm, wl, wn, wp, wt, we, wi, wo, ws, sw, wr, ym, yonder, young.

19. E, see, te, ne, ke, me; a, lay, say, nay, day, pay.

20. I, sigh, pie, tie, shy, lie, why; oi, soy, joy, toy, annoy, boy.

21. O, so, low, toe, mow, no; ow, sow, bow, cow, vow, thou.

22. Ah, sah, tar, far, car, mar, arch; aw, saw, law, paw, caw, maw, pshaw.

23. due, dues, Jew, Jews, new, news; insertion, uncertain, unsearchable.

PLATE II.

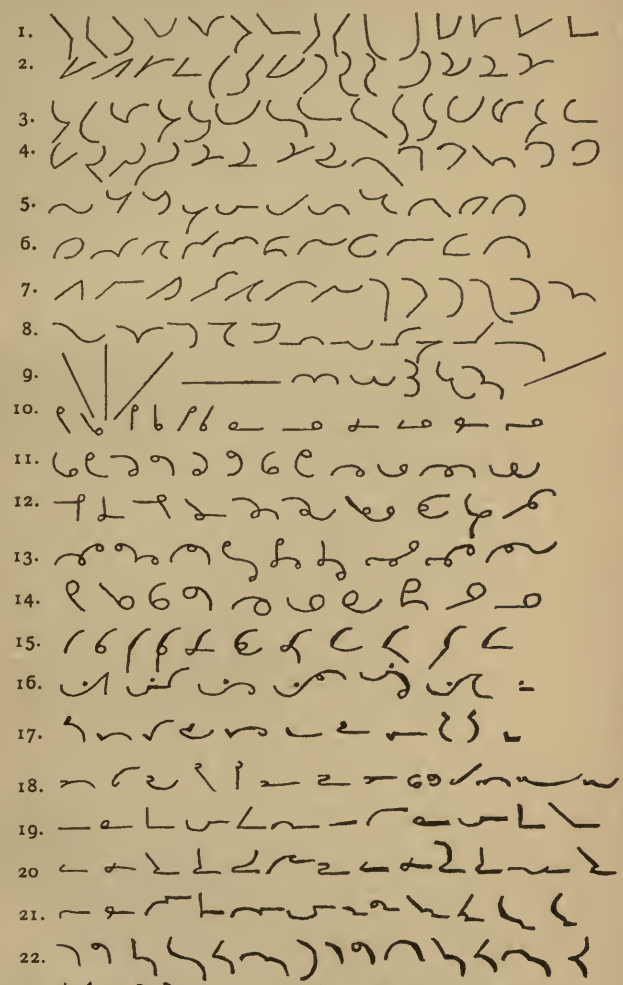

PLATE II.

Lines 1 to 8 show the mode of joining the stroke letters, the joinings of L and SH, sometimes upward and sometimes downward, are shown. The horizontal stroke is shown to read either as E or K, the principles explained in alphabet section not being capable of development in the early stage of illustration shown in this plate.

Line 9 shows the doubling of the letters.

Lines 10 to 13 show the manner in which the S circle is joined to the other characters.

Line 14 shows manner of writing SS by enlarged circle.

Lines 15 to 17. Besides the alphabetical character, H is sometimes represented by a dot and sometimes by a tick. These lines show the uses of these different forms of H.

Line 15 shows the connections in which the alphabetical character is most advantageously used.

Line 16 shows words in which the dot H is best used.

Line 17 shows the use of the tick H, which is capable of very various application. It should be noted that the tick H is a *heavy* tick, to distinguish it from the I tick, as the vowel I for convenience is often shortened to a light tick, similarly joined.

Line 18 shows the mode of joining the small half-circles for W and Y to other letters. These are of frequent application, and are much more used than the large characters for W and Y given in the alphabet.

Plate II., lines 19 to 23, and Plate III., lines 1 to 6, illustrate the application of the lineal vowels and diphthongs. It will be noticed that A is distinguished from E, AW from AH, OI from I, and U or OW from O, by the former being thickened in each case. As before said, there are two forms for OW. When it is more particularly desired to denote this sound, the form shown in the last six outlines on *line 21* will be used; in other cases, the thickened O, which represents U, will also sufficiently represent OW, as shown in *Plate III.*

The following are the rules governing the use of the stroke vowels:

RULE 1. The consonant outline, being the main essence and dependence of all phonography, therefore the vowel strokes in this system are only to be used to give an increased variety of outline for those words in which the consonant outline alone is not the best or the briefest.

RULE 2. The stroke vowels, when used, are written in connection with the consonants and without lifting the pen. They are used to represent either *long* or *short* sounds, as the peculiar outline or the context will always show which is intended.

RULE 3. E is *the general vowel*, and stands for any other vowel when necessary, and, of course, the other vowels may be used for purposes of more exact definition.

RULE 4. The stroke vowels are subject to all the principles hereinafter applied to the consonants, except that they do not take the *small* initial hooks, as these are necessary to distinguish the horizontal vowels themselves.

The mode of joining the S circle to the hooked vowels must be particularly noted. It is done as shown in the second example on *Plate II., lines 20 and 21*, and in other places. This method of overlapping the horizontal stroke clearly marks the following vowel. The small semicircles for the consonants W and Y are often attached to the vowel strokes, and are shown thus in various places.

The frequent termination Y is written when necessary by a short dash E stroke. The back hook hereinafter described for *in*, *en*, or *un*, prefixed to the circle S, may be used with the vowels, care being taken to give it curve enough; the last three outlines on *Plate II., line 23*, show this.

PLATE III.

1. es, ep, et, ek, ek, em, ef, en, el, er, eah.
2. is, ip, it, ik, ik, im, if, in, il.
3. os, op, ot, ok, ok, om, osh, och, ol.
4. house, mouse, louse, juice, voice, joys, noise, oil.
5. we, way, wi, wo, wah, war, wipe, ye, yo.
6. ear, ire, ore, desire; bower, tower, shower, sour.
7. fell, male, marl, maul, file, foil, mole, lose, town, muse, news.
8. pr, tr, kr, kr; pl, tl, kl, kl; py, ty, ky; pw, tw, kw, kw.
9. al, el; il, oil; ol, owl; ul, ool.
10. fr, vr, } fr, vr, } thr, chr, shr, shr (upward), mr, nr, ngr, hr; wl, wr.
11. fl, vl, } fl, vl, } thl, chl, shl, shl, ml, nl, ngl, hl; rl, whl.
12. pn, tn, kn, rn, en; pf, tf, kf, rf, ef.
13. p-ter, -der, -ther, } t-ter, etc.; k-ter, etc.; r-ter, etc.; e-ter, etc.; p-shon, t-shon, k-shon, r-shon, e-shon.
14. fn, ahn, thn, chn, shn (downward), mn, nn, ngn, ln, hn.
15. f-shon, ah-shon, th-f, th-v, } ch-shon, sh-shon, m-shon, n-shon, ng-shon, l-shon, h-shon.
16. wn, yn; fashions, missions, nations, national, rational.
17. mp, mpr, mpn, mpshon; pump, impulse, lamp, damp.
18. take, make, seek, weak, leek, quick.
19. soak, smoke, book, poke, shake.
20. tag, bag, bog, bug, mug.
21. E, K; I, KL; O, KR; you have, gruff, I have, cleave, key, KK, EK.
22. can be, creep, clam; item, outline, greatly, grander, writing, fighting.
23. extreme, example, orchestra, oceanic, practise, amicable, right, light, below, speaker, eagle.

PLATE III.

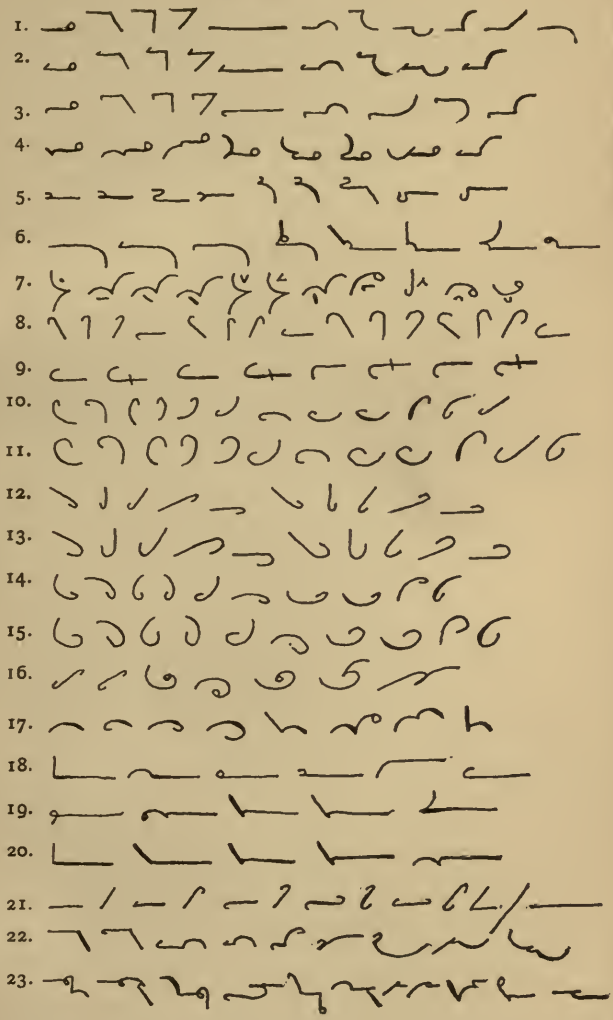

PLATE III.

Lines 1 to 6 show, as before said, some more vowel applications. It will be noticed that two outlines are given for EK, IK, and OK.

Line 6. The first four forms on this line show a convenient use of the horizontal vowels, with AH curved stroke. The last five forms on this line show a contrivance by which OW, when lengthened, adds R.

Line 7 shows some marks which indicate the vowel sounds heard in the respective words on this line. *These marks are not intended for use while writing*, but are to be used to fill in a vowel here or there, if, after finishing a piece of writing, on reading it over, the writer desires to mark an omitted vowel here and there, for the purpose of keeping the notes for future reference. The dot for the sound of E should be made heavy to distinguish it from any other dot used in this system, which others are all light dots.

Lines 8 to 11. The single letters of the alphabet are converted into double ones by means of hooks. These are of two sorts,—initial and final. These lines show the *initial* hooks.

Line 8 shows the initial hook applied to straight strokes, and of these a small hook to the left adds R to each one, and a small hook to the right adds L, and the small hook on the upper side of the horizontal stroke reads L, and on the lower side reads R, the horizontal stroke being read as K and G in this connection.

The last seven forms on this line show an enlarged hook applied to the straight strokes. Of these the enlarged hook to the right adds W, and that to the left adds Y to each straight stroke. This latter hook is mostly only used in phrases, and is very useful at the commencement of questions in reporting evidence. When the horizontal stroke is regarded as a K or G stroke, only the enlarged hook on the upper side is used; this is a W hook, and thus the last form on *line 8* reads KW or Q, but only in connection with other letters; never when it stands alone.

Line 9 shows an enlarged hook applied on each side of the horizontal stroke, which adds L to the *vowel.* When required, AL is distinguished from EL, OIL from IL, and OWL from OL, and OOL from UL, by the former being ticked in each case. These ticks, however, will never be necessary in swift writing.

Lines 10 and 11 show the initial hooks applied to curved strokes. Of these, the small hook adds R and the large hook L. The second form on *line 10* would logically read AH-R, but, as this combination is never required, it is used, as in all other phonographies, for FR, VR, as two forms for this are very useful, for, if one will not join conveniently, the other will. The last two forms on *line 10* are exceptional, and read WL and WR, the small initial hook in these two cases reading as W. They are really to be considered as not belonging to this series of hooks, but as a convenient joining of the small circle W to the letters L and R.

Lines 12 and 13 show the final hooks applied to straight strokes. A small final hook to the left adds N, and a small final hook to the right side adds F or V. *This F or V hook is also frequently used in compound words to denote W.* A large final hook to the left adds TER, DER, or THER, and a large final hook to the right adds SHON or TION.

Lines 14 and 15 show the final hooks applied to curves. A small final hook to these adds N, and a large one adds SHON or TION.

Line 16. The first two examples on this line show the N hook added to the alphabetical W and Y. The next three show the mode in which S is added to the SHON hook. The last two show the way an L is added to the SHON hook.

Line 17 shows that a thickened M represents MP or MB, and examples of this combination in words.

Lines 18 to 20 show the double lengthening of the vowel horizontal stroke to represent K or G in such words as terminate in these letters, whereby the intervening vowel is also precisely indicated. Even if in practice this should not be made much over a single length stroke, it will be found that the context and connection of the word will never permit any mistake to be made.

Lines 21 to 23 give some illustrations of cases when the horizontal stroke is read as the vowel stroke, and when it is read for K or G. For an explanation of these the reader is referred back to the remarks thereon under the head of *Explanation of Plate I.* (the alphabet plate).

The first example on *line 22* shows that when "can" is joined in phrases to other words the horizontal form is to be used; but when "can" or "come" stands alone the slanting form must be used, and so with other cases.

PLATE IV.

1. any, ei; efe, eve, away, } eo; Iowa, chaos.
2. spr, str, skr, ser, skr, } straw, strike, spray, sprs, surprise, } surfeit, certain.
3. express, Exeter, pester, register, disclose, excursive, destroy, prosper, explain, explanation, physical.
4. bicycle, tricycle, supply, settle, skl, splash, suffer, summer, sooner.
5. pn, pns, tn, tns, kn, kns, rn, rns, en, ens, in, ins.
6. sen, sense, mean, means, sign, signs, son, sons.
7. expenses, ounces, tenses, dances, princes, bounces, glances, exercises.
8. shn, shns, fn, fns, ln, lns, machine, machines, mn, mns, nn, nns.
9. pt, tt, kt, et, ft, tht, cht, sht, mt, nt, aht, lt.
10. prt, trt, krt; plt, tlt, klt; pft, tft, kft, eft; pnt, tnt, knt, ent, rft, rnt.
11. frt, vrt, } frt, vrt, } thrt, chrt, shrt, mrt, nrt, hrt, wlt, fnt, ahnt, thnt, chnt, mnt, nnt, lnt, hnt.
12. sprt, strt, skrt; splt, stlt, sklt; pnts, tnts, knts, ents, rnts, thnts, chnts, mnts, nnts, lnts.
13. bread, straight, tight, night, old, hot, height, bet, met, net, set, sat.
14. wait, wart, sent, sight, sot, about, doubt, light, fight, smite, mart, naught.
15. melt, melted, pelt, pelted, act, acted, people, peopled, kick, kicked, treat, treated, state, stated.
16. stay, stayed, stm, stp, stl, sti, sto, rst, fst, mst, lst.
17. toast, feast, host, yeast, ceased, east, west, nst, hst.
18. st-pr, st-tr, st-kr, ster; testify, justify, investigation, mystic.
19. faster, muster, minster, minister, poster, duster.
20. against, punster, spinster, monster, crusts, lists, toasts, minsters, posters, exercises.
21. decision, position, persuasion, transition, physician, incision, disposition, compensation, positions, physicians, positional, transitional.
22. father, mother, neither, latter, order, inventor, cylinder, thunder, render, blunder.
23. tender, hunger, longer, temper, September, November.

PLATE IV.

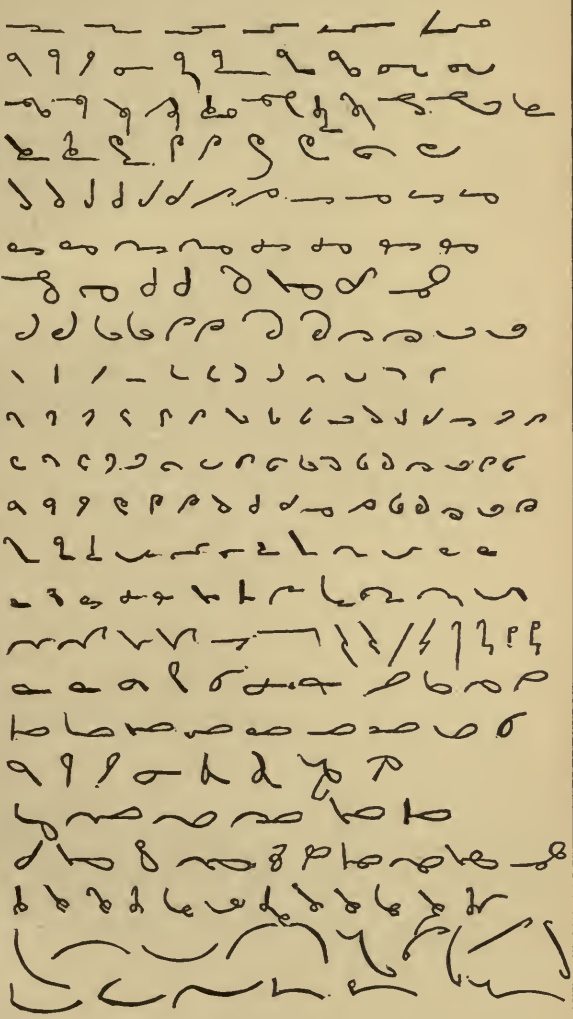

PLATE IV.

Line 1 shows the mode in which a distinction is made between two vowels and a consonant hook between them and one vowel joined on to a hooked vowel. This is done by making the curve of the hook very pronounced in the first case, while in the second case the hook of the second vowel is written by a short right angle, which in quick writing would tend to become an obtuse angle. This principle applies in all such cases throughout this system.

Line 2 shows the triple letters SPR, STR, SKR, SER. These triple combinations in this form are mostly used only initially. The student will note the difference between SP, ST, SK, SE, and SPR, STR, SKR, SER; the circle being on the left-hand side of stroke for the latter, and on under side of horizontal stroke.

Line 3 shows that where these triple letters occur in the middle of a word the hooked stroke and the circle will be separately shown.

Line 4. The middle three forms on this line show the mode of joining S to the L hook, and the last three of joining S to the R hook on curves.

Lines 5 and 6 show the addition of S to the N hook series. It must be noted that the circle on the right-hand side of any stroke only adds S to it.

The NS combinations on these lines are mostly used only finally, for when S is used medially it is written on whichever side is most convenient. Sometimes, however, in contractions the left-hand, or under side NS circle, is used medially.

Line 7 shows the doubling of the S circle in conjunction with the N hook. In the last form on this line it is doubled for SES.

Line 8 shows the mode in which S is applied to the N hook on a curve.

Lines 9 to 15 show the halving principle, which consists in halving the length of the letters to add T or D to them, and this whether it be a single, double, or triple form.

Line 9 shows halving simple strokes.

Lines 10 and 11 show halving double letters.

Line 12 shows halving triple letters, and here it will be noticed that when the circle S commences the outline it must be read *first*, and when it ends the outline it must be read *last*. Although in this example T has been added, whenever in writing sense requires D, the latter will be added.

Line 15 shows the mode of addition of the past tense ending in TED or DED. The last six forms on this line show that when a full-length and a half-length letter of the same kind occur, it is better to insert a short E vowel stroke between to divide them.

Lines 16 to 20 show the use of the ST and STR loops. The ST loop is written one-half as long as the stroke to which it is applied. It may be used either initially or finally. *Lines 16 and 17* show the use of this loop.

Line 18. The first four forms on this line show the effect of the application of the ST loop on the R hook side of straight strokes. The ST loop is also used medially when convenient. The last four forms on this line show this.

Line 19 shows the use of the STR loop. This is a loop two-thirds of the length of the stroke to which it is applied. This loop is only used finally.

Line 20. Either the ST or STR loop may be combined with the N hook. The first four forms on this line show this. The rest of the forms on this line show the mode of adding S to final loops or large circles.

Line 21 shows the S-TION hook. This is a mode of indicating those terminations when S occurs before TION. Of the last four forms on this line, the first two show the mode of adding S to these terminations, and the last two of adding L to them.

Lines 22 and 23. These lines show the lengthened curve which adds TER, DER, or THER. The last two forms on *line 22* show that a straight letter when hooked at the end may be treated in the same way. This principle takes effect after all modifications of the stem, except final circles or loops.

When NG is thus lengthened it adds NKR or NGR, instead of the above letters; and when MP is thus lengthened it adds PR or BR to it. The last five forms on *line 23* show this.

PLATE V.

1. acquire, aquiline, equation, equator; question, acquisition, square.
2. equerry, inquire, inquiry, inquest, equilibrium.
3. meter, Peter, motor, ether, either, other, Creator, mature, nature, zither.
4. A, an, at, aft; say, safe, sane, sat, sand, stay, stave.
5. E, et, ent, east, west, Easter, ether, see, seen, sent.
6. session, cedar, stead, instead; sir, serf, stir, stern; I, in.
7. it, int, ice, is there, either, sign, sight, sift, cider, sty.
8. stiff, stint, ins, inst, inster, hoist, oyster.
9. O, off, own, hot, hose, host, oft, ocean, odor, sot.
10. so, son, soft, soda, stow, stone; out, out, utter, whose.
11. sue, soon, stew, stouter; AH, art, half, aren't, star, staff, start, starter.
12. awe, ought, awning, order; saw, sought, sawder, sawn, saunter, exhaust, exhauster.
13. el, al; il, oil; ol, owl; ul, ool.
14. peal, deal, feel, boil, pole, coal, dull, school, heel, hole, hull.
15. seal, sale, silo, soul, steal, stale stile, stole, stool.
16. peeled, scaled, soiled, dolt, gold, fold, schooled, bold, mold, hold.
17. all, also, altogether, almost, always, all right, albeit, already, Almighty.
18. although, else, elsewhere, elaborate, elastic, elect, election, electric, elegance, element.
19. elementary, elephant, elephantiasis; elevate, elevator, elevation; algebra, alimony, elapse.
20. elm, elocution, elongation, eloquence, elucidate, elude, alabaster, albumen, alcohol.
21. aliquot, allegory, allopath, alloy, almanac, alphabet, ill, illness, illustration.
22. illustrious, olfactory, oligarch; ulcer, ulceration, ulterior, ultimate, ultimatum.
23. relique, railroad, railway, religion, relinquish, relish, real.

PLATE V.

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PLATE V.

Lines 1 and 2. These lines show the application of the KW hook to words including the Q sound. The horizontal stroke for K and G is used for all these words. None of them can be mistaken for the EL combination to be spoken of later on. But when KW stands alone, or in one syllable, the slanting stroke is to be used.

Line 3 shows some applications of the TER, DER, and THER hook to straight stems. This hook is sometimes used, as shown, to denote the terminations TOR and TURE.

Note that the fourth form on this line is *ether*. This word is not often required; therefore this outline is used as a word sign for *other*, as in the sixth form on this line.

Lines 4 to 12 show some vowel and diphthong combinations, embodying the principles thus far developed.

Lines 13 to 23 show the enlarged L hook vowel combinations.

Line 13 shows simple enlarged initial hook, applied to horizontal vowels for the addition of L. The ticks shown to distinguish AL from EL, and so on, are not used in swift writing.

Line 14 shows the class of words of one syllable which mostly employ this L combination. It is mostly only used in these words for the *long* vowel sounds.

Line 15 shows the application of S and ST to these combinations.

Line 16 shows the halving of them to add T or D.

Line 17 shows some frequent derivatives of the word *all*. These words may be written shorter than shown here by treating *all* as an initial vowel, and writing the second part of them close to the preceding word, in accordance with the principle hereinafter described on *Plate VII., lines 4 to 8 inclusive.*

Lines 18 to 23 show the application of the vowel L hook to various words.

Line 23 shows that this hook is often employed medially in a word

This hook plainly defines a class of words which are but meagrely differentiated in the present phonographies.

PLATE VI.

1. consider, consideration, contain, comply; inconstant, accomplish, recognize, incognito, decompose, discompose.
2. misconduct, reconcilable, irreconcilable, recommend, uncommon, interview, introduction, international, enterprise.
3. magnanimous, magnitude, magnify, magnificent, magnet; contradict, contribution, controversy, counterfeit, countermand, counterpoint.
4. forward, forever, forsake, fortune, forearmed, self-esteem, self-command, self-control, self-respect, self-defence.
5. circumstances, circumspect, circumscribe, circumference, circumnavigation; inspiration, instruct, inscription, insolence.
6. extraordinary, extradition, extravagant, extravasation; hypocrite, hypothesis, hydrogen, hydrometer; ultramarine, ultramontane.
7. etymology, psychology, transmigration, trigonometry, transcendentalism; New York Central and Hudson River Railroad, etc.; Baltimore and Ohio Railroad, etc.; Pennsylvania Railroad Co., etc.; New Orleans and Texas Pacific Co., etc.
8. proving, feeling. writing; feelings, writings, turning, learning, measuring; lodgings, turnings, startings.
9. formality, peculiarity, majority, barbarity, generality, probability, alacrity, durability, desirability, ability.
10. instrumental, detrimental, fundamental; theology, geology, physiology; praiseworthy, seaworthy, unworthy; whensoever, whatsoever, howsoever, whosoever.
11. sensible, profitable, lovable, charitableness, suitableness, cheerfulness, combativeness, carelessness, heedlessness, artlessness.
12. thyself, themselves; stewardship, horsemanship, friendship.
13. within, without, altogether, together, only, any, away, next, now, about, phonography, instead, against, may not.

14 occasion, ocean, occasional, position, possession, proof, success, allow, whether, whither, whence, twice, it was, between, at once.

15. however, however, under, nature, Lord, otherwise, and, to, country, therefore, there are, utmost, uttermost.

16. more than, natural, separate, material, America, association, certain, ascertain, beautiful, evident, frequent, end.

17. like, outward, inward, earnest, correspond, stenography, demonstrate, anybody, nobody, somebody, any one.

18. external, attachment, difficulty, purpose, perhaps, develop-ment, devolve, refer, reform, character, characteristic, knowledge, acknowledge, although, work, danger, because.

19. immediately, especially, establish-ed-ment, impossible, important, interest, understand, understood, inconsistent, influence, influential, manuscript, messenger, mistake.

20. never, nevertheless, notwithstanding, object, objection, subject, subjection, publish-ed, publication, instruction, instructor, obstruction, inspection, inspector, destruction; instructive, destructive, truthful.

21. careful, truthfulness, reduction, rather, rather, represent, representative, representation, surprise, experience, transcript, transgress, transgression, whenever, whatever.

22. several, satisfactory, practical-able, applicable-bility, indispensable, circumstances, consequences, consider, consist, memorandum, plaintiff, defendant, witness.

23. witness-stand, preliminary, case, distinct, distinction, testimony, restless, stamped, cramped, meantime, sure, privilege, advantage, sufficient, efficient.

PLATE VI.

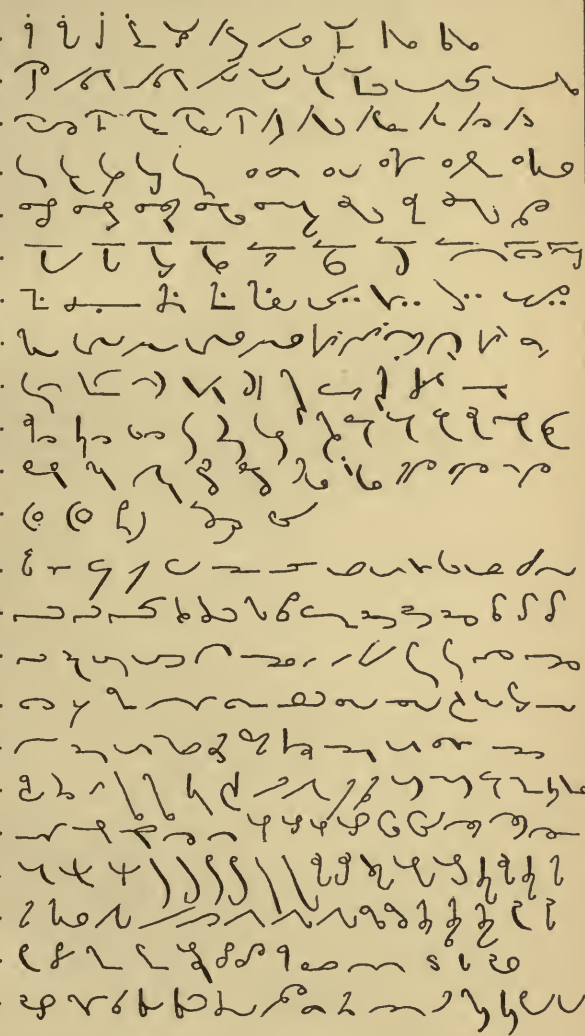

PLATE VI.

Lines 1 to 6 show the prefixes to words. These are as follows:

Com or *con*, a dot.

Com, *con*, or *cog*, also by writing first letter separately.

Inter, *intro*, by N disjoined, or by double-length N joined, as in last two forms on *line 2*.

Magna, *magni*, by M disjoined.

Contra, *contro*, *counter*, by K disjoined.

For, by F joined.

Self, by S disjoined.

Circum, by SER joined.

In, *en*, *un*, by a small back hook (see *line 5*). This is shown, applied to the vowels, on *Plate II.*, *line 23*.

Extra, by E disjoined.

Hyper, *hypo*, *hydra*, *hydro*, by I disjoined.

Ultra, by U disjoined.

Line 7. This line shows the terminal dot. This is placed at the middle of a vertical outline or under a horizontal one, and shows that the outline is unfinished. This is useful in technical reports. One stroke, with a dot in the middle, is often sufficient when the word is often repeated. The last four outlines show two terminal dots. These indicate that a whole phrase or sentence is omitted, such as the name of a corporation, which it is not thought necessary to write in full.

Lines 8 to 12 show the affixes to words. These are as follows:

ing, NG or a dot at end of word.

ings, NGS or a short stroke at end of word.

ality, *ility*, *arity*, etc. These kinds of terminations by last letter of outline disjoined.

bility, *ability*, by *Blt* joined.

mental, *mentality*, by *Mnt* disjoined.

ology, by J joined.

worthy, by TH joined.

soever, by SV joined.

ble, by B joined.
bleness, by *Blns* joined.
ful, by F joined.
fulness, by FS disjoined.
tiveness, by VS disjoined.
lessness, by LS disjoined.
self, *selves*, by S and SS disjoined.
ship, by SH disjoined. Sometimes SH is joined, as on *line 12*, last two forms.

Lines 13 to 17 show the best forms for some frequent words. Notice the word *away* on *line 13*. In this word the V hook on the vowel is used to represent W. This hook is thus frequently used to represent W in compound words. This use of it is also seen on *Plate V., line 17*, in the word *always*.

Lines 18 to 23 show various kinds of contracted outlines for words in common use.

The principal forms of word contraction are contraction by syncope, in which the accented portion of the word forms the contraction. Examples of this are shown on *lines 18 and 19*.

The omission of K when followed by SHON or TR (see *line 20*). The second and third forms on this line show examples of contraction by intersection.

The affix *ful* is indicated by the alphabet F stroke joined on to words, instead of using the FL hook, which sometimes joins inconveniently.

In contracted words the F and V hooks stand for FUL and TIVE respectively. Also ST is frequently condensed to S, as in the words *testimony* and *restless*, on *line 23*. The words *stamped* and *cramped*, on the same line, are half-shortened for T, as the syllable *ped* is expressed by T in each case. All words terminating in this mode may be treated thus.

PLATE VII.

1. mutual, education, writing, fighting, shooting, metre, motor, mitre.
2. ten, attain, tend, attend, tempt, attempt, outline, outrageous; item, artless, article, aldermen; Ireland, ermine.
3. rake, reek, rock; rag, rig, rug, break.

4. Shall you be at home? I will make amends for this. Did you hope to see him?
5. It is not necessary in every case to indicate the exact initial vowel in our language.
6. It is generally amply sufficient to indicate that there is a vowel in that position. He gave each of us a book.
7. The tread of the opposing armies. The tread of the opposing armies. The tread of passing armies.
8. He gave a book to me. He gave a book to him. The attention he bestowed upon this object.

9. lave, leave, love; grave, grief, gruff, tame, time, tome.
10. ball, bill, bull; tan, ten, town; fan, fin, fun.
11. mam, mem, mum; hall, hill, hull; man, men, moan.
12. laugh, deem, rock, many; cape, keep, cope; to be, to do, to go.

13. pay, may, they, day; do, shew, new, go, Joe, them, me, bay.
14. daily, lay, pity, city, lie, supply, nigh, deny, below.
15. photo, sparrow, morrow, about, now, view, views, Jew, Jews.
16. continue, continues, new, news, blue, speed, spade, met, mate, nay.

17. in the, for the, of the, with the, to the, at the, up the, if a, in a, with a, at a.
18. love of the beautiful; subject of the work; President of the House; you will comply; I am content; has commenced; in the committee; under compulsion.
19. Day by day; from time to time; from year to year. "They also serve who only stand and wait."

PLATE VII.

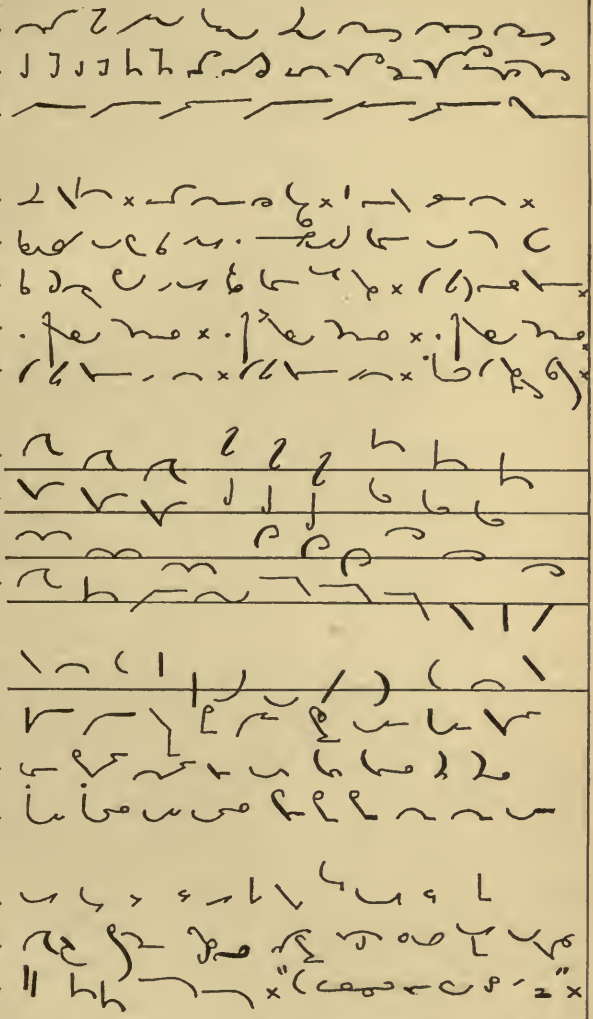

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PLATE VII.

VOWELS AND VOWEL POSITION.

Vowels, as used in connection with the consonant outline, are either *initial*, or *medial*, or *terminal;* but, no matter in what position a vowel may be in, it is best in this system to use the alphabetic vowel, when the same is very pronounced and when T or D is the next consonant, because then the vowel can be half-shortened, and the consonant stroke for T or D is saved thereby, and a more exact definition of the sound of the word is obtained. This is illustrated in the first *five* forms on *Plate VII., line 1.*

Again, when a word ends with TER, DER, or THER, then it will often be convenient to employ the particular vowel stroke with this hook attached. The last three forms on *Plate VII., line 1*, show this.

Again, sometimes the initial vowel may be indicated with advantage by a slight dash E stroke. The second form in each case of the first six forms on *line 2* show this.

Again, when the next consonant is K or G, the double lengthening of the particular horizontal vowel stroke gives the vowel preceding the consonants. *Plate VII., line 3*, shows these cases.

Also, when the word begins with any vowel followed by L, then the L hook combination will be used, as shown in *Plate V.* These L hook combinations will also be found very useful wherever it is desired to emphasize any important terminal vowel. See, also, *Plate V.*

Again, when a vowel, particularly an initial vowel, is followed by R, then the alphabetic form for AH may be advantageously used. See the last five forms on *Plate VII., line 2.*

In some instances, however, where an initial vowel occurs, it is advisable to use a full-length alphabetic vowel. This will occur in those cases in which the present phonographies, notwithstanding their use of position, find it advisable to use a dot or a marked vowel. There

are cases where without a marked vowel the consonant outline is clearly deficient, such as in the words *island*, *eyelid*, *easy*, *using*, etc. It was not thought necessary to show these in the plate.

In these and other cases which occur in writing, the alphabetic vowels may be advantageously used.

Lines 4 to 8. *Indication of Initial Vowels.* But, as regards the *initial* vowel, where it does not come under any of the cases previously mentioned, and *where the consonant outline is not sufficient* (*which in very many cases it is*), and where it is particularly desired to indicate that there is an initial vowel, this is done by *writing the consonant outline containing the initial vowel close to the preceding outline*, as shown on *lines 4 to 8;* and by the *preceding outline* is meant any short-hand mark preceding, even *though it be only a dot or a tick.* And here it is to be noted that the structure of our language is such that it is not in most cases necessary to indicate the exact initial vowel; in general it is amply sufficient to indicate that an initial vowel belongs to the outline, and the peculiar formation of the outline, together with the context, will give the rest.

When the word is the first on the line of writing, this may be done by writing close to or striking the left-hand margin, thus treating the margin as a preceding outline, and, of course, in doubtful cases a short tick E stroke may be prefixed.

This proximity to the preceding outline is also, as heretofore in phonography, used to indicate *of* or *of the*, and in this system, when these are intended, and also an initial vowel for the following word, this double indication is made by striking the first consonant of the second outline slightly across, or overlapping the end of the preceding outline. See *Plate VII., line 7.*

In cases, however, where this might prove inconvenient, as when both the preceding and following words have both vertical or both horizontal outlines, it would be better to indicate the initial vowel by the short dash E stroke.

Line 8. The last sentence on this line shows that the initial vowel in a word is also indicated just as well by writing its outline in juxtaposition to a dot or a tick as by writing it close to any other word. This sentence is given in order to show this, and in order to caution the reader accustomed to the dot vowels used in the present phonogra-

phies, not to mistake the dot before the word *attention* for a vowel dot. The dot stands for "*the*," and "*tention*" being written close to the dot shows that a vowel is implied before it. Thus, the whole reads *the attention.*

This mode of indicating the initial vowel by proximity is a great improvement on any previously adopted in phonography. It does away with any necessity of vertical position for many words, but it could only be adopted in a system like this, which is to a great extent independent of vowel position.

In the case of words of only one consonant having an initial vowel, if this one consonant be written close to the preceding outline, the context always easily furnishes the clew to the exact vowel required. This affords a means of differentiating a large number of word signs.

Lines 9 to 16. *Medial and Terminal Vowels.* Where these do not fall under the cases before spoken of, in which the alphabetic vowels can be advantageously employed, and where it is thought necessary that these vowels should be indicated, they may be written in by vertical vowel position, and, as the amount of this indication will in this system be reduced to a minimum, a ruled line for it will not be found a necessity, as in other phonographies: merely writing a character above or below the imaginary line will be sufficient to indicate its position.

The positions are as follows.

First position, above the line, A, AH, AW.

Second position, on the line, E, I, OI.

Third position, through the line, and for horizontal strokes under the line, O, U, OW, OO.

The vowels thus indicated are, as in the alphabet, either long or short, the context deciding this point amply, as for purposes of legibility it is only necessary to provide for the decisive vowel sounds.

These positions will be easily remembered, as they are in the alphabetical order, thus:

First, A, and cognate sounds.

Second, E, I, and cognate sounds.

Third, O, U, and cognate sounds.

Terminal Vowels. These can either be indicated by vertical position, as in *line 13*, or, when particularly important, should be written

by the alphabetical strokes, as in *lines 14, 15, and 16;* for a terminal vowel stroke can be written with a swift dash much more easily than an initial or medial vowel stroke, where the hand has to be brought up suddenly for the next stroke; and when the alphabet vowel strokes are thus used they may be reduced to the shortest possible stroke, as in such cases the half-shortening of the terminal vowel will never be mistaken for an added T or D.

The frequent terminal Y is written, when deemed necessary, with a short dash E stroke. See the third and fourth examples on *line 14.*

The article *to* is understood by writing an outline quite below the line of writing. See the last three examples on *line 12.*

Line 17 shows the use of a slanting tick for *the* joined to the preceding word, and written either upward or downward. This never begins a phrase.

A or *an* is similarly denoted by a short vertical or horizontal tick.

Line 18 shows that *of* or *of the* is denoted by writing the words between which they occur close together.

Com or *con* is also sometimes denoted by writing one outline near another.

Line 19 shows phrases in which a word is repeated by writing the words close together twice, whereby the intermediate article is understood.

The rest of *line 19* is filled up with a short sentence from Milton, "They also serve who only stand and wait."

PLATE VIII.

1. a, an, } a, an, } a, an, } the, the, and, of, at, to.

2. { P—up, upon, point, play, principle, particular, pass, piece, } opportunity, proof-ve.
   B—by, be, to be, } but, before, been, belief-ve, able, member. remember. number. }

3. { T—at, it, to, } at his, it is, } truth, true, } toward, at all, tell, till, } told.
   D—had, do, } difference, did, done, down, } had not, did not, } doctor, during, } dollar.

4. { K—can, came, } could, case, comes, } according-ly, cannot, account, } call,
   called, difficult-y, } equal, quite.
   G—ago, go, } give-n, God, good, } gain, again, gone, } great, glad.

5. { F—if, for, } for, father, for their, from, from their, half, phonography.
   V—have, even, very, every. over. }

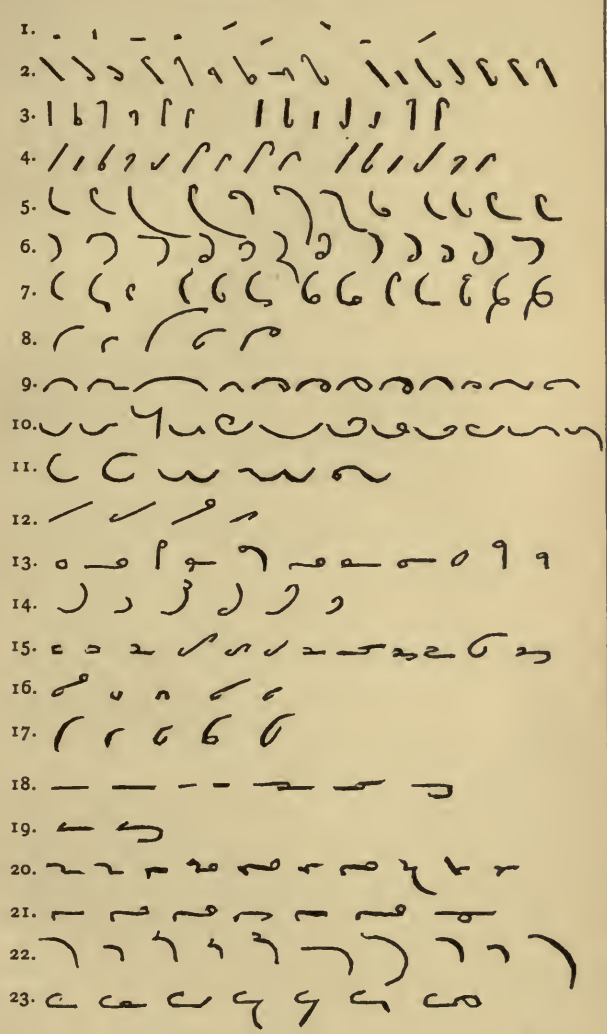
6. { CH—which, much, each, which has, which is, } child, chair, cheers.
   J—large, general, gentleman, gentlemen, } generation, age.

7. { TH—thank, think, } thought, third.
   TH—they, them, } than, then, } thine, this, those, } thus, these, } there, through, } thee, though, }
   within, thyself, themselves.

8. L—will, let, latter, letter, } well, less. lose. }

9. M—am, may, him, } my, me, } matter, mother, } might, met, } man, men, mine, } myself, himself, } almost, most, must, }
   impossible, important-ce, mind, meant, } may not, mere. more. }

PLATE VIII.



10. N—in, on, no, } no, into, now, only, another, neither, } nation, information, } in his, knows, } known, none, } near, nor, } name, under.

11. NG—thing, language, nothing, anything, something.

12. R—are, were, where, } raise, rise, rose, } rent.

13. S—as, has, is, his, } was, has it, is it, } so, saw, us, see, sir, first, strong, street.

14. SH—shall, should, wish, shine, shown, } sure, short.

15. W—with, would, } what, when, } we, one, went, world, way, away, want, why, while, whether.

16. Y—yes, you, beyond, ye, yet.

17. H—he, head, hand, he has, he is, } however.

18. E, A—he, aye, it, at, any, away, other.

19. I, OI—I, either.

20. OW—how, out, out, house, whose, who, however, however, about, without.

21. O, U—oh, off, you have, } us, own, you, use, yes, } yes sir.

22. { AH—are, art, here, hear, } heart, heard, } were, where, } year, your, } arch.
{ AW—or, our, } ought, word, } order. or their.

23. AL—all, also, already, although, altogether, albeit, almost.

PLATE VIII

WORD SIGNS.

This plate shows the word signs. These are short outlines which stand for the most frequently used words in our language. Those signs which have more than one word are differentiated, when necessary, by the rule of positions, shown in *Plate VII.* When two word signs fall in the same position by this rule, the most frequently used word should be written in the most convenient place.

And wherever a word commences with a vowel, its word sign can be differentiated, when necessary, from other word signs of the same outline by writing it close to the preceding word, as shown in *Plate VII.*

For instance, the word *opportunity*, though shown in *Plate VIII.*, *line 2*, with a small tick attached, would often in practice be written close to the preceding word and the tick left out, thus differentiating it from *particular*, also on *line 2*.

Again, on *line 9*, the second outline will rarely require the tick written as shown, but *may*, *me*, and *my* may be distinguished by vertical position, and *am* and *him* by writing the M close to the preceding word.

This rule alone distinguishes numbers of word signs and other words which cannot be distinguished in the present phonographies, for the vowel position used in them does not indicate whether a vowel is *initial*, *medial*, or *terminal*.

Many of the derivatives of the word *all*, for which full outlines are given in *Plate V.*, may be condensed in this way by treating *all* as a vowel and writing the rest of the outline near to the preceding word. The word *almost*, shown on *Plate VIII.*, *line 9*, can be distinguished from *most* and *must* in this way.

All these points it was not convenient nor, indeed, possible to show in *Plate VIII.*

And, of course, in phraseography no account will be taken of initial vowel position or any other position (except sometimes the first word

in the phrase) any more than is so done in the present phonographies, but the word signs will be joined together, and the peculiar form of the phrase and the sense of the passage will always give the words, this system being in this matter like any other Pitmanic style. Its superiority here, though, consists in this, that the greater differentiations of outline has left mostly only two words for each word sign, so that if it is not one which is intended, then it must be the other.

It will be noticed that the word sign for *would*, given in the first form, *Plate VIII.*, *line 15*, is changed to the opposite side from that given in most of the present phonographies. This is done for greater convenience in joining this verb to the horizontal vowels, as, otherwise, it would be mistaken for a terminal hook on the vowel: and because "*would*" has been thus reversed, "*when*" (see second form, *line 15*) had also to be reversed to make room for it.

It will be seen that some few of the word signs have two forms; sometimes one is more useful in certain connections than the other.

The last form on *line 18* is used as a word sign for *other; ether* being a technical word which rarely occurs. These word signs should be copied by the student in columns, with the word opposite each, until he has thoroughly committed them to memory. He should also make a list of contracted words suitable to his peculiar business, either legal, commercial scientific, or any other technical subjects.

PLATE IX.

1. and have, and the, as well as, could not, cannot, had not, do not, is not, was not, I am, I do, I have.
2. I will, is not, it is, what it is, it is not, it should be, I was, it would be, of course, should be.
3. to be, to do, to say, to go; should do, so that, they will, that is, this is, to be, we are, we have not.
4. we have seen, which cannot, you can, you cannot, you may, you must, you must not, I have, I have not.
5. I have been, I have not been, you have, you have seen, he has, / he is, he has been, who was it? whose was it? were you? were you not?
6. were you not interested? were you in the house? we have, he will, he will have, you will, you will be, you will have, I will not.
7. we will, by all, to all, I can, / I come, he can, he can have, you cannot have.
8. by all, at all, / it will, for all, from all, shall all, which will, such will, they will; they are, which are; in our circumstances; on our part.
9. said to have, to have, can have; they have had, they have nothing; may have been; will have been; some one; their own; more than; any one.
10. Rather than; they have been; but not now; ought not to be; in some cases; in some respects; in expressing; in spirit; less than; faster than.
11. Up there; by their; can there be; go their way; each other; any other; all other; are there many?

12. to us; from us; many of us; let us; bring us; against us; before us; tells us.

13. { as is, is as, / as his, is his, / as has, his as, / has as, his is, / has his, } as seen; as soon as; as said; as has been; it is said; does seem; this subject; witness-stand.

14. as it; is it? is it not? is it his intention? does it? because it is; when is it? as there; is there; does there; against there; because they are.

15. because there is; amongst their; book-store, grocery-store; up-stairs, down-stairs; as there will be; has there been?

16. for their; from their; have there been? neither one; upon their; down their; gave their.

17. I had; it had been; which had been; she had not had; I might have had; at it; above it; in its; which ought to be · they are not.

18. We are; we will; we may have; we may as well; we never; we know nothing; with me; with my permission.

19. { Had we? / Do we? } at once, { twice, / it was, } can we? { had you? / do you? } can you? do you know? do you mean to say? do you mean to swear? how do you know? did you say? had you seen? can you come?

20. }
21. } These lines explain themselves.

22. 10, 100; 20, 200; 30, 300; 40, 400; 50, 500; 60, 600.

23. 70, 700; 80, 800; 90, 900; 1540, 1886, 1888.

PLATE IX.

1.
2.
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10.
11.
12.
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14.
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20. 1, 2, 3, 4, 5, 6, 7, 8, 9, 0,
21. 1, 7, 3, 4, 5, 6, 7, 8, 9, 0,
22.
23.

PLATE IX.

PHRASEOGRAPHY.

This plate shows phraseography, or a mode of joining several short words into a phrase without lifting the pen.

Lines 1 to 7 show some phrases in common use. The last three forms on *line 1* show that the pronoun "I" at the commencement of a phrase is denoted by a light tick. The first four examples in *line 3* show that the article *to* is understood by writing the outline before which it occurs just below the line of writing.

Line 8 shows the L hook as used on stems to represent *all* and *will*, and the R hook as representing *are*, *or*, *our*, *were*.

Line 9 shows the F and V hook as used to represent *have*, *forth*, *of*. The fourth and fifth outlines on this line show that the *tion* hook on TH is used as the F and V hook. The syllable *tion* never occurs after the sound of TH in a word; therefore, the large *tion* hook is utilized on this consonant alone to represent F and V.

On other curves a long, narrow hook is used to represent F and V. The sixth and seventh forms on *line 9* show this

The N hook is used to represent *an*, *been*, *one*, *own*, and *not*. The rest of *line 9* shows examples of the N hook.

Line 10. The first four forms on this line are also examples of the N hook principle.

The N curl principle is used for *in* when followed by *sm*, *sl*, *spr*, or *str*. The next three forms on *line 10* show examples of this. The last two forms show this principle as sometimes used for *than*.

Line 11 shows that the THR hook is used for *there*, *their*, *they are*, *other*.

Line 12. The S circle principle represents *is*, *as*, *his*, *has*, *us*.

Line 13. The SS circle represents *as is*, *as his*, *as has*, *has as*, *has his* in the first position; and in the second position *is as*, *is his*, *his as*, *his is*.

Line 14. The ST loop represents *as it*, *is it*, and also adds *it* to certain words ending with the S circle.

Line 15. The STR loop represents *as there*, *is there*, and, when affixed to stems, *there*, *their*, *they are*, *store*, *stair*.

Line 16. The lengthening principle represents *their*, *there*, *other*, *they are*.

Line 17. The halving principle represents *had it*, *ought*, *would*, and, in combination with N hook, NOT.

Line 18. The brief W principle represents *we*, *with*, *what*, *would*, and for these uses the small half-circle W is turned whichever way is most convenient in phraseography.

Line 19. The W hook principle represents *we* and the Y hook *you*. Both these forms are most useful in the commencement of questions in reporting evidence.

Lines 20 to 23 show some short-hand numerals which I published in the *Phonographic World*, New York, for December, 1886. They are merely the Arabic numerals reduced to simplest form consistent with legibility. But when single numbers stand alone the ordinary Arabic characters are the best. Those given here are better when three or more figures are used, for then they are not mistaken for short-hand. *Emphasis* is marked by making one or two ticks underneath an outline. Proper names are always marked in this way.

PLATES X. TO XVI.

Plates X. to XVI. show specimens of Normal Phonography as written. The reader will please notice in all these the indication of the initial vowel, wherever thought necessary, by juxtaposition of the outline to the preceding one, and also the occasional use of vertical vowel position, although no ruled line is shown, all that is necessary for the exceptional use of position in this system being an imaginary line.

Plate XI. can be compared with the same example in the first edition, and will thus show the great improvements made in this edition.

Plates XV. and XVI. are copies of evidence taken from the pages of the *Phonographic World*, New York, by the kind permission of Mr. E. N. Miner. *Plate XV.* is from page 243, August number (1887), and *Plate XVI.* from page 215, June number (1888).

PLATE X.

Matthew vii. verses 12-27.

12. Therefore all things whatsoever ye would that men should do to you, do ye even so to them: for this is the law and the prophets.

13. Enter ye in at the strait gate: for wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in thereat.

14. Because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it.

15. Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves.

16. Ye shall know them by their fruits. Do men gather grapes of thorns, or figs of thistles?

17. Even so every good tree bringeth forth good fruit; but a corrupt tree bringeth forth evil fruit.

18. A good tree cannot bring forth evil fruit, neither can a corrupt tree bring forth good fruit.

19. Every tree that bringeth not forth good fruit is hewn down, and cast into the fire.

20. Wherefore by their fruits ye shall know them.

21. Not every one that saith unto me, Lord, Lord, shall enter into the kingdom of heaven; but he that doeth the will of my Father which is in heaven.

22. Many will say to me in that day, Lord, Lord, have we not prophesied in thy name? and in thy name have cast out devils? and in thy name done many wonderful works?

23. And then will I profess unto them, I never knew you: depart from me, ye that work iniquity.

24. Therefore whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock:

25. And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon a rock.

26. And every one that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, which built his house upon the sand:

27. And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell: and great was the fall of it.

PLATE X.

Matthew vii. verses 12–27.

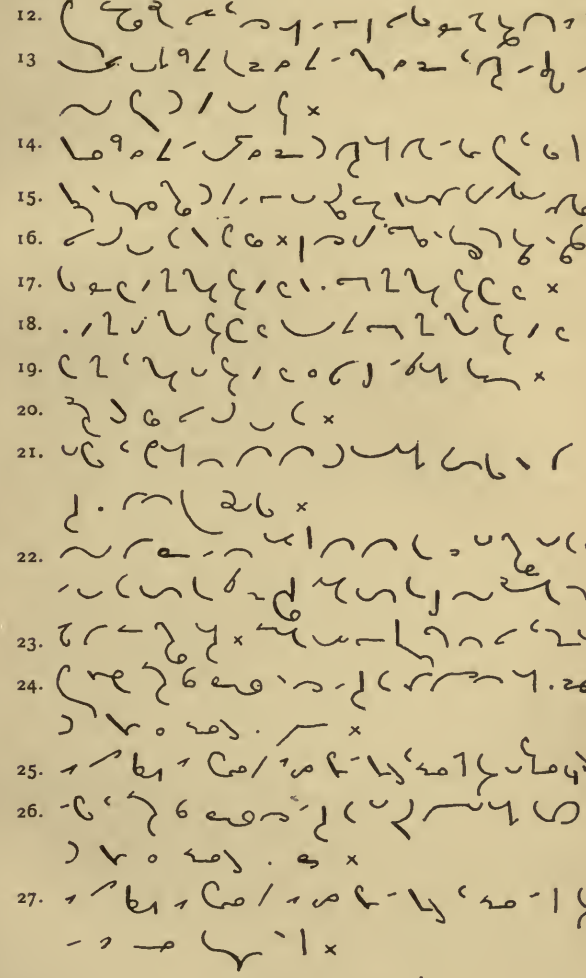


PLATE XI.

REPORTING AS A MENTAL EXERCISE.

If we consider the mechanical operations which are carried on during the act of taking down a speaker's words in short-hand, we shall not be surprised that long and diligent practice is needed for the acquisition of the art of verbatim reporting: our wonder will rather be that still greater labor and skill are not necessary to the carrying on of a process so rapid and yet so complicated.

Let us suppose that a speaker commences his address. He utters a few words slowly and deliberately; they fall on the reporter's ear, and are thence communicated to the brain as the organ of the mind; the writer must then call to his memory the sign for each word he has heard; the proper symbol being present to his mind, a communication is made from the brain to the fingers, which, obedient to a cerebral impulse and trained, perhaps, to the nicest accuracy of delineation, rapidly trace the mystic lines on the paper. Some portion of time is, of course, required after the words have been spoken for each of these operations to be performed; yet, see! the writer appears to stop precisely at the same time as the speaker. The orator continues his deliberate utterances, and the writer is able to stenograph each word before the next is articulated. Now, however, the speaker warms with his subject, and changes his measured pace for one more rapid; the writer increases his speed accordingly, and, notwithstanding the many operations at work in his mind, scarcely is the last word of the sentence uttered before he lifts his pen from the paper, as if for a moment's rest, not a syllable having escaped him.

This surely is a laborious task; still more so that which follows. The speaker has finished his exordium, is in the midst of his discourse, and has begun his flights of oratory. Listen to his next sentence. He begins in a low tone and with measured pace; after a few words he makes a sudden pause, and then, as if inspired by a sudden influx of thoughts and fearful lest they should escape before he can give them utterance, he dashes along with an impetuosity which is never diminished till he is out of breath with exertion. In this rapid delivery he has gained ground to the extent of six or eight words on the writer, whom, it may be, he has taken by surprise. The latter has had to listen to the words which were in advance of him, recall the proper sign for each, send it from the brain to the fingers, and trace it on his note-book, while at the same time he has had to attend to the words which follow, so as to be able to dispose of them in the same way when their turn arrives. In this manner his mental and bodily powers are occupied for an hour, or perhaps many hours together. As a mental exercise, then, reporting may be regarded as of great utility.—THOMAS ALLEN REED.

PLATE XI.

PLATE XII.

INTRODUCTION TO SECOND EDITION.

The first edition of Normal Phonography was so kindly mentioned by several leading educational journals that I have been emboldened to labor further on the same lines.

The phonographic critics allowed the great legibility of the system, but pointed out that this was attained at the expense of brevity. I was bound to acknowledge the justice of this criticism, and, after having spent the last two years in the endeavor to remove this defect, I now confidently offer this edition to the public as the result of my labors, and I venture to claim that it contains not only the solution, but the *only* practical solution of the problem which now occupies and has for so long occupied the attention of the stenographic world both in America and in England,—namely, "How to secure an adequate vowel representation without the loss of brevity."

The great improvements which I now introduce into this edition have rendered the system as now presented amply sufficient for all reporting purposes. It can now be written as briefly as any existing phonography; it is far more easy of acquisition than any of them. And in the attainment of these ends its legibility, in which it confessedly stands at the head of any other system, has not been sacrificed.

I do not much believe that any style of phonography can be thoroughly acquired by text-books alone, without the aid of competent teachers; and any teacher who may get this book will easily be able to seize the scope and meaning of it without further explanation. But to novices in phonography it is necessary to explain that the stroke vowels given in the alphabet are NOT to be inserted promiscuously in the consonant outline. Such a course would make a phonetic writing of a certain kind, but it could never be called a practical phonography.

Indeed, for this reason, all attempts at connective vowel systems which shall undertake to insert every sounding vowel in a consonant outline, and yet be brief enough for the reporting of the present day, are something like those for the discovery of perpetual motion, or the search of the ancient alchemists after the philosopher's stone or the elixir of life, in this, that the main premises being in themselves contradictory the achievement on these lines was impossible. In short, they have been attempts to reconcile *length* with *brevity*.

The essence of all phonography is OUTLINE, *and more particularly* CONSONANT OUTLINE. *Therefore the only legitimate use of the vowel strokes in this system is to give an increased variety of outline for those words in which the consonant outline alone is not the best or the briefest.*

Context is, of course, common to all systems of short-hand; but setting this aside, there are in the reporting phonographies

PLATE XIII.

at present in use two means of verbal identification: one is *outline* and the other is the *position* of said outline with respect to the line of writing.

Now, since the essence of phonography is outline, if, therefore, we can supply greater variations in outline, we can render the excessive observation of vowel position superfluous and we can reduce it to a minimum, so much so that for the very exceptional use of position required in this system a ruled line, though perhaps a convenience, is by no means a necessity.

And from experiments which I have made I am satisfied that this reduction of position to a minimum is a great desideratum, for, in addition to length of outlines, the distance travelled by the point of the pen in passing from one outline to another is an item that, however small it may appear, still must be deducted from speed of writing, for, whether a mark be made on the paper or not, some portion of time must be consumed in getting from one outline to the next, and hence the advantage of phraseography.

Whoever wishes to test this effect of positional writing should write the same matter in two lines of phonography, one above the other, and so that the same word in the bottom line always stands directly under the same word in the top line, the one line being written with position and the other without; and let him afterwards make a dotted line of the path of the pen point, from the bottom of one outline to the top of the next, right through to the end of the line of writing in each case; then let him make this dotted line in each case black and thick, and he will see how much more zigzag and, consequently, longer this line is where position is much used than in the other case.

The defect in outline in the present phonographies is thus in this system supplied by a judicious and discriminate use of the vowel strokes, which introduce a new and varied collection of forms into the phonographic field, thus, of course, as before said, greatly promoting legibility without the sacrifice of brevity.

Hence, by the exercise of judgment and discrimination, and making due allowance for the slight alphabetic differences, any phonographic teacher desiring to use this system can still utilize his present text-books and dictionaries to aid in the formation of outline, and all the present principles of contraction and phraseography will be applied precisely in the same manner in this system as in any other Pitmanic style. And on examination of the principles contained in this book he will easily see that all that a

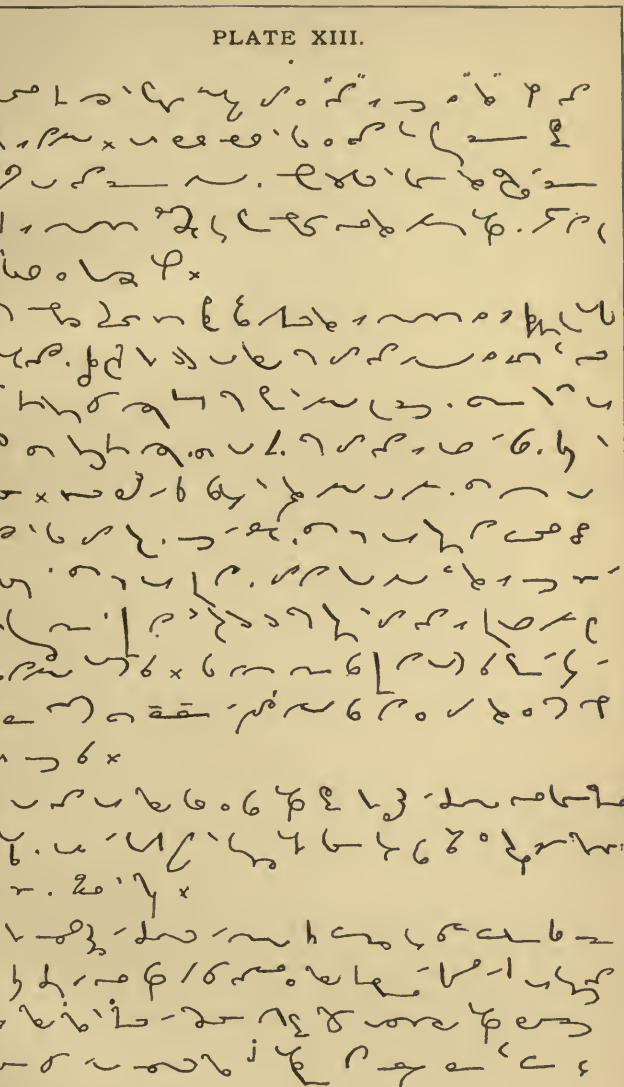


PLATE XIV.

system which combines such a wealth and simplicity of outline needs to become popular is a more extensive development of outline for the various words in the language, such as every other phonography now in use has already received, and, therefore, that the proper use of this book is to indicate the main lines upon which such a development must proceed.

And here I would briefly refer to another matter. There are those who speak with contempt of what they are pleased to call "one-book systems." Are such persons prepared to assert that phonography has attained all the perfection of which it is capable? If the present phonographies are so completely adequate to all practical needs, then what is the meaning of these attempts to devise new systems involving increased vowel representation both in the Old World and the New? Nor will it do to say that these are made by theorists and visionaries. On the contrary, many of them are made by professional and practical stenographers, and the greater number by Pitmanic phonographers of various styles, who practically know and feel the unsatisfactory condition of vowel indication in the present systems.

On the other hand, if the present phonographies are not perfect, how are improvements to be brought before the public except through the medium of one book to commence with? Such persons need not be afraid, for they may depend upon it that if a first book finds favor in phonographic circles, others will not be slow to follow it. It is a new thing in these United States and in this age to hear a complaint of a paucity of books. Unprejudiced observers would be apt to think the cause for complaint lay in the opposite direction.

And it matters nothing to the argument that the prevalent systems of phonography do turn out numbers of competent phonographers. Paganini, we are told, could play the violin exquisitely on one string, yet even he could perform better with four strings. For however much justice a teacher can do to a number of his pupils with the present systems, if he finds that he can do *more* justice and to a *greater* number by the adoption of another system of phonography, then he will adopt it, and I assert that this system will achieve this result, not only as regards the number of successful pupils, but also as regards the time of acquisition of reporting facilities, and I am sure that any teacher who will fairly test this system will find this to be the case. It is true that phonographers are slow to adopt innovations. But innovation is one thing and improvement is another, and, as every one knows, those whose business it is to teach phonography are always alive to everything in the nature of real solid advance and improvement in the art.

PLATE XIV.

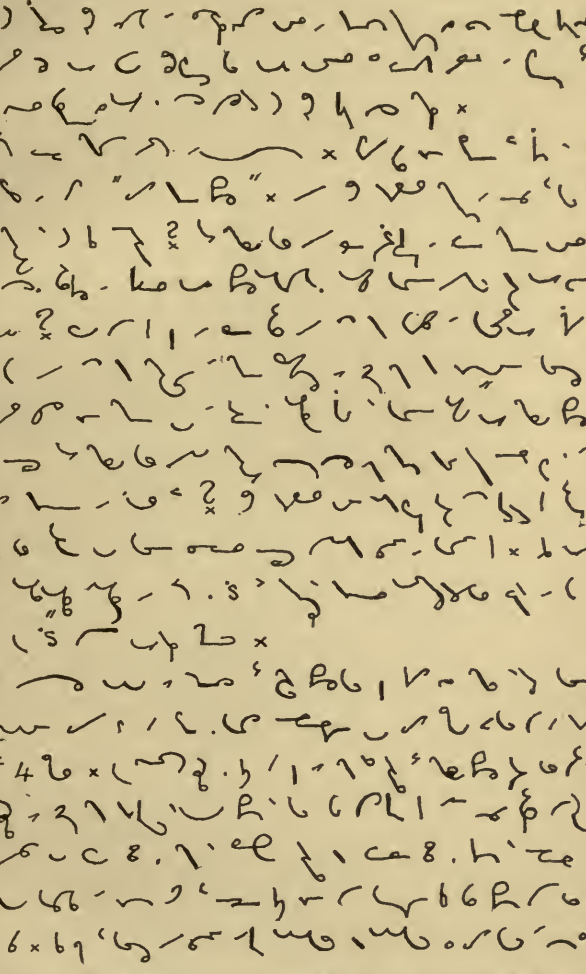


PLATE XV.

How often have you been to your father's house?

Probably two or three times a week.

Did you know Mr. Staats very well?

Yes, sir.

Had you known him ever since you can remember?

Yes, sir.

Did you meet him while he was at your father's house? At what time? At any time?

Yes, sir.

How long did he remain there, from 1876?

Yes; he remained there until 1883, I think it was.

About what time in 1883?

It was either the last of February or the first of March. I am not positive just the day.

Then you understood he came to Binghamton?

Yes, sir.

You didn't see him here?

No, sir; I didn't.

Did you see him again in June?

Yes, sir; I saw him the last day he came up.

You mean the last of the two days?

Yes, sir.

Was it the day Mr. Deyo was there or the day before?

PLATE XV.

I saw him the day Mr. Deyo was with him, and I saw him, too, the day that he came up alone.

Then you saw him on both of these occasions?

Yes, sir.

Did you also see him—— When did he come back to your house after that?

Do you mean before he died,—the year before he died?

Yes.

I am not positive whether it was the latter part of May or the first day of June. It was somewheres in that vicinity.

Did you see him often during the time he was there?

Yes, sir.

How often?

Perhaps once in two or three days.

Now, when he came up there the time in June, before Mr. Deyo was with him, did you talk with him?

No, sir; I did not. I came to my father's just as he was getting up from the dinner-table, and I just shook hands with him, and he took his hat and went out. My brother was waiting for him at the time.

Which brother?

My brother George.

He came back to Binghamton with him?

Yes, sir.

When he came up again Mr. Deyo was with him?

Yes, sir.

How long afterwards was that?

It must have been nearly a year.

He died a year after that?

Yes. No, sir; it was not, either; it was just a few days after that. I meant the last time that he came up to stay.

I asked when he came up with Mr. Deyo. You recall that?

Yes, sir; it was in the latter part of June; I think the 26th or 27th; somewheres near that time.

Did they stop at your house?

Yes, sir.

Did you talk with your grandfather that day?

No, sir, I didn't; only to shake hands with him.

You talked with him some, didn't you?

That is all.

PLATE XVI.

Q. How do they all stand?

Dr. L—— is a very reputable man, sir. Mr. S—— is a man not of much note, but, I think, regarded as a reputable man. I know nothing against Mr. B——.

Q. Have you had anything to do with colored people in the course of your legal practice here?

Yes, sir; I have had a good deal to do with them.

Q. Have you also owned them, or been brought in contact with them to a considerable extent?

I owned some, sir, and I have been raised up with negroes.

Q. What sort of a memory do they possess in general in regard to minor matters as compared with the whites?

In some respects their memories are more accurate than the whites, because their range of thought is not so extensive and their habits not the same, and small matters or matters of less concern seem to fix themselves in their minds, and be retained by them with more distinctness than by the whites, I think. As, for instance, the making of a visit, or a circumstance occurring on a holiday, or an accident, or the appearance of a location with which they have been familiar. Such things are not as readily dissipated from their minds, or not as commonly dissipated from their minds, as from the whites, for the reasons I have given.

Q. Do you know, or are you able to judge from what you have seen or remember of this old gardener's place, whether or not he was a man of any mechanical ingenuity?

No, sir; I could state nothing of that sort. I do not recollect ever to have spoken to him.

Cross-examination by Mr. Coburn.

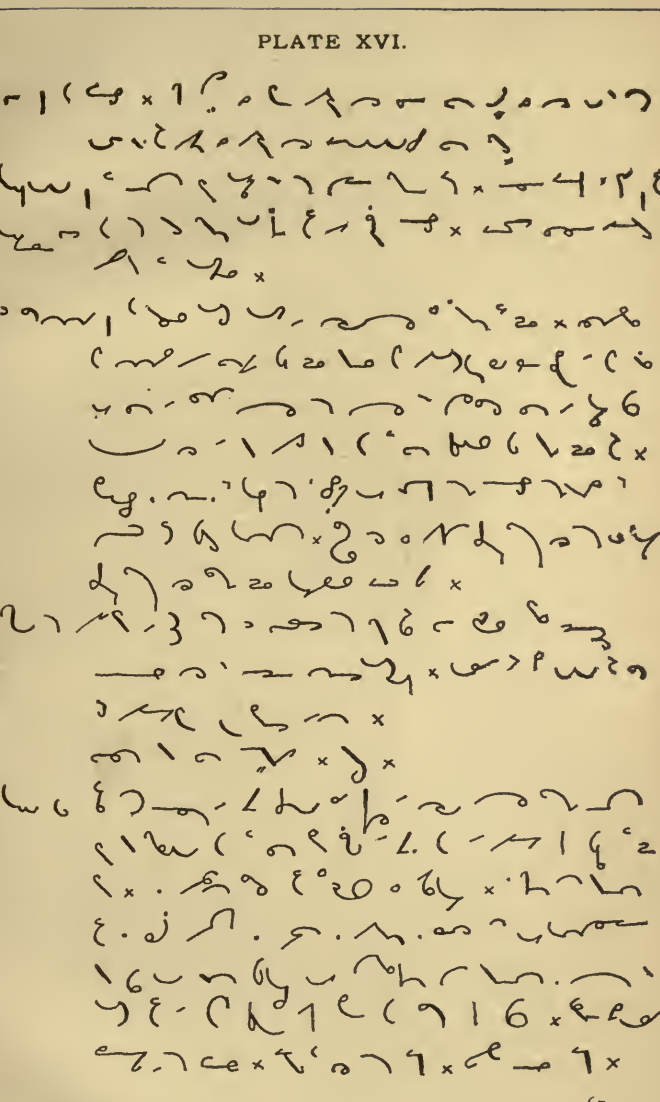
Objection.

Q. Have you not found that it is much easier to get testimony as to details and minor matters from the colored people, by presenting them with some special consideration and getting them to recollect it, than it is with white people?

The result of my experience with them as witnesses is to this effect: A dream may become with them a conscious reality. A rumor, a report, a statement made in the family circle by those in whom they have confidence in the lapse of time will become a matter of knowledge with them, and they will testify to it as if they saw it themselves. That is about as good an answer as I can give to your question. I believe that meets your idea.

Q. Yes; that was the idea.

PLATE XVI.



ADDENDA.

SINCE the publication of these plates the author recommends the following Addenda to the system, which now brings it to completion. Readers of this will please refer to the places indicated in the book.

The dot H, shown on Alphabet page and on Plate II., line 16, is to be abandoned, and the tick H will now be used in almost all cases, in accordance with the following rule:

RULE.—*Whenever tick H does not join well, then (no matter whether the word consists of one stroke or more), strike it through the character which it immediately precedes.*

In this way the words on Plate II., line 16, and others will now be as follows:

Hack, hen, hung, Homer, hate, inherit, inhale, inhuman,

unhorse, unwholesome, unhealthy.

In Phraseography only it is recommended to use the vertical thickened tick for "he," as is done in many of the present systems, thus:

as he, or is he? as he is, that he,

that he may, if he is, was he?

and so on.

WM AND WN, ETC.

Plate III., line 17. The second form on this line is to read MR, instead of MPR.

M and N thickened, and with an initial hook, are to read MR and NR.

M and N thin strokes, with an initial hook, will in future be read WM and WN, in analogy to WL, WR, etc., thus:

MR, NR, WM, WN.

The reader will please be good enough to consider these forms as substituted in all the plates and specimen writings of this work for the awkward forms WM, WN, which are given in it.

DETACHED VOWEL MARKS.

(See Plate III., line 7.)

These may occasionally, though not often, be used with advantage, particularly in cases of double-length consonants, where a vowel indication is sometimes desirable, but they will be found most useful in cases of concurring vowels.

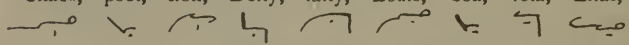
For these, two modes of indication may be adopted. The first mode is *to let it be understood that the use of a detached vowel mark* (observe vowel, not diphthong, mark) *always shows concurring vowels*, and let the most sounding vowel of the two be the one written by the detached vowel mark, when the nature of the outline will always show what the other ought to be.

The other mode is to write the first of the two vowels with the stroke vowel, and then add the proper vowel mark of those given on Plate III., line 7.

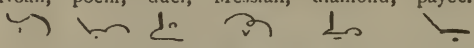
In this case the vowel mark is to be read directly after the stroke vowel. In some cases, however, it is more convenient to make the vowel mark represent the first vowel and the stroke vowel the second.

Examples (of the second mode only):

Chaos, poet, lion, Deity, laity, Louis, boa, iota, Elias,

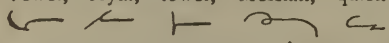


Noah, poem, duel, Messiah, diamond, payee.



Sometimes they can be written by only one stroke vowel, thus:

Vowel, royal, towel, Messiah, quiet.



The last word is well distinguished from "quite," which is a word-sign (see Plate VIII., line 4).

☞ N.B.—With the introduction of the above rule for tick H, and the application of the small semicircles for W, as shown above to M and N, it will be found that the characters given in the alphabet for W and Y and H will almost wholly disappear from the writing, as it will be found in practice that in only a few words will their use be rendered necessary.

FURTHER EXAMPLES OF PHRASEOGRAPHY.

These are given as exemplifying some general principles applicable to phraseography in this system on which the writer can construct his own phrases.

contracted to I have,

I have seen,

I have had,

or you have,

you have seen,

and so on.

Examples of halving principle applied to connective vowel strokes.

I'd or I would,

he had,

you had,

how would,

I'd say or I would say,

I'd said or I had said,

you had been,

you had seen,

he had been,

I had been,

so it will be,

as I had been,

etc.

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